



FACULTY OF HUMANITIES AND SOCIAL SCIENCES

INTERNATIONAL INSTITUTE OF

MODERN LETTERS

Te Pūtahi Tuhi Auaha o te Ao

CREATIVE WRITING PROGRAMME

CREW 259: The Iowa Workshop (poetry) 20 points

TRIMESTER 3 2014

Important dates

Trimester dates: 17 November 2014 to 22 February 2015

Teaching dates post-Christmas: 5 January – 13 February 2015

Last assessment item due: 20 February 2015

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

Class times and locations

The first workshop will take place on Tuesday 6 January 2015 at 2-5pm, the second on Thursday 8 January at the same time. Thereafter, workshops will take place from 2-5pm on Tuesdays and Thursdays.

Location: Room 102, International Institute of Modern Letters, 16 Waiteata Road (the workshop room).

Names and contact details

Workshop coordinator	Nikki-Lee Birdsey
Room	402, 16 Waiteata Road
Work Phone	04.463 6854
Email	nikkilee.birdsey@gmail.com
Office hours	Tuesdays and Thursdays
Administrator hours	Monday-Friday 9am-5pm

Communication of additional information

This will take place in the workshop room or will be communicated by email.

Prescription

A topic in creative writing. Course materials will be an additional cost.

Course content

How do we observe the world in poetry and where have we inherited this from? English Romantic poetry has long established the tradition of the Romantic observer in the natural world, from Wordsworth's elegy for pastoral farms in "Tintern Abbey" to Keats' historicised songbird; Coleridge's fantastical portrait of "pleasure-dome" hills to Shelley's glacial awe in "Mont Blanc." How do we track this observer, particularly of the natural world, in modern twentieth century poetry? How do different "natures" mean? Further questions will arise from this initial jump; such as, what does it mean to be located (in landscape, in emotion, in time) in a poem? What does it mean to be dislocated? How might the New Zealand natural landscape and location figure in poetry? Do we—as readers, writers, and students—feel culturally close to modern American and English poets (of the 20th century)? How might the notion of geographic distance and cultural affinity factor in?

We will track such questions through poets and critical works starting with William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, and then moving to Sylvia Plath, Mina Loy, Marianne Moore, Virginia Woolf, Samuel Beckett, Lorine Niedecker, Hart Crane, John Ashbery, Bernadette Mayer, and others. All connective tissues we will consider together. Most of the readings will be available in the course reader.

The readings and the subsequent discussions of the readings will carry the same importance as workshop in this class. Each student is required to present on one reading that will serve as an introduction to class discussion. The presentation merely requires that you share your thoughts on the reading and pose questions of interest for the class to answer. Workshop will be a lively critical, constructive, and respectful discussion of each others' poems, and each student is required to write a critique letter for whomever is up for workshop that class. Workshop, more generally, will ask you to pay attention to when you are paying attention, and to examine each others' work closely. This course requires stamina for the long poem, hard work, complicated thinking, and light and dark humour.

Course learning objectives (CLOs)

Students who pass this course should be able to:

1. Read and write with a critical eye for subject, form, tone and style in poetry.
2. Read carefully and generously both the poems their peers submit for workshop and the assigned reading.
3. Develop a wide preference for varied poets and a sense of their place in literary history.
4. Undertake the role of poet with a greater, heightened sense of duty and artistic purpose.

Teaching format

This is a workshop-based class. As well your own poetry, the work of published poets will be read and discussed in workshop. One person each week will be responsible for introducing the reading being discussed and beginning the conversation. Each student will be expected to submit one poem each week. Each student will be expected to read and digest the work that we will be

discussing before class, as well as writing a one-page critique letter for each student up for workshop.

Mandatory course requirements

1. Attendance in mandatory. If you miss a class due to extenuating circumstances, you must email your response letters to both the students being workshoped and the workshop convenor.
 - If you are sick on one of your assigned days to turn in work and cannot attend, you must find a way to get your work to the workshop convenor by the beginning of class time. As a last resort, email it to me at nikki-lee.birdsey@gmail.com.
 - Missing more than one class will jeopardise the likelihood of your passing the course.
2. Handing in your final folio on the due date.

Workload

It is hard to assess the workload for this course. CREW 259 is a 20-point undergraduate course. Plan on spending about 200 hours across the course, which is about 30 hours weekly: 6 hours in the workshop, 12 hours writing and 12 hours reading each week.

Assessment

Assessment is based on:

- Completion of at least one poem per week for workshop.
- A presentation (that serves as an introduction for class discussion) on one of the assigned readings. Dates will be allocated to each student in the first class.
- A portfolio (10-15 poems) to be submitted on **Friday 20 February 2015**. Two typewritten or printed copies of your folio must be submitted. Two examiners (the workshop convenor and one external examiner) will read each folio. After assessment is completed, one copy of your folio will be returned to you, along with the written reports of the two readers.

Submission and return of work

Work is to be submitted to the convenor at the workshop, or to be left in the pigeonhole of the convenor (in the administration office at the IIML), or in the case of ill health, can be emailed to the convenor by the required date.

Work will be returned to the students at workshops or at the individual meetings held between the student and the convenor.

Materials and equipment and/or additional expenses

Bring thirteen copies of your work to class when you are up for workshop – the photocopying is an extra expense for you.

Set texts

The text is a course reader which you can purchase from vicbooks (www.vicbooks.co.nz). The other set text for this course is *The Odes to TL61P* by Keston Sutherland, published by Enitharmon Press 2013 (ISBN: 1907587276) and is available at vicbooks for approximately \$19.50.

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

Student feedback

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz

Workshop Timetable

Tuesday 6 January

Thursday 8 January

Tuesday 13 January

Thursday 15 January

Tuesday 20 January

Thursday 22 January

Tuesday 27 January

Thursday 29 January

Tuesday 3 February

Thursday 5 February

Tuesday 10 February

Thursday 12 February

Friday 20 February

Folios due